



## BASIC CATEGORIES OF NARRATOLOGY

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### Annotation

This article examines the basic categories of narratology based on the outstanding theoretical positions of Western and Russian narratology. Such basic categories of narratology as classical and structuralist concepts of narrativity, eventfulness and its conditions, narrative and descriptive texts, narrative and mimetic narrative texts, the concept of narrative in modern anthropology are taken as a basis and considered.

**Keywords:** classical and structuralist concepts of narrativity, eventfulness and its conditions, normative and descriptive texts, narrative and mimetic narrative texts, the concept of narrative in modern anthropology.

### Introduction

It is generally believed that narratology is a scientific discipline that studies the narrative as a whole. Narratology sets itself the task of identifying common features of various narratives, determining the differences between them, systematizing the laws of creation and development of narratives.

There are classical narratology and structuralist narratology. In classical narratology, a sign of narrativity is the presence of a narrator (narrator).

In structuralist narratology, narrativity is determined by the development of a situation over time, as opposed to a descriptive text.

The literary text in narratology is considered in two aspects:

1. Narrated story (content plan);
2. Narration (plan of expression).

Narration is a speech act that is verbalized by the narrator (narrator).

The concept of "narratology" was proposed by Tsvetan Todorov [11]. Todorov's hypothesis was that the scientist mixed the principles of the theory of utterance of French linguistics (a story characterized by the absence of a speaker and a discourse where attention is focused on the presence of the speaker) with the narrative content and the plan of the signifier.

The narratological task, as it was formulated by Roland Barthes, initially consisted in identifying "a grammar of storytelling, on the basis of which each particular story



would be considered in terms of deviations" [9, C. 7]. At that time, narratology had a fairly rich and productive pre-structuralist background.

Kate Friedemann's 1910 book *Die Rolle des Erzählers in der Epik*, The Morphology of a Fairy Tale by V.J. Propp (1928), *On the Theory of Prose* by V.B. Shklovsky (1929) and, finally, the 1945 study by O.M. Freudenberg, *The Origin of Narrative*, are of great importance in this series. The researcher brings a historical dimension to the theory of narration. This historical dimension is explained by the connection of narrativity with the emergence of conceptual thinking

Differing from traditional typologies, which to some extent relate exclusively to the genres of the novel or short story and are limited only to fiction, Western narratology, which developed in the structuralist channel in the 1960s in France, is aimed at discovering the general structures of all kinds of "narratives", more precisely narrative works of absolutely any genre and any functionality.

If we talk about the categories of modern narratology, they were formed under the significant influence of Russian theorists and schools (B. Tomashevsky, V. Shklovsky), scientists of the 1920s (M. Bakhtin, V. Propp, V. Voloshinov), theorists of the Moscow-Tartu school (B. Uspensky, Y. Lotman).

Modern narratology is an extensive field of scientific research in the field of narrative statements (discourses), correlated with a certain plot (history, intrigue). The object of narratology is the construction of narrative works.

In literary studies, narrativity is characterized by two different concepts:

1. Narrative theory is a tradition in which works were classified as narrative or narrative category on the basis of their communicative structure. The narration was associated with the presence in the text of the voice of the mediating authority, called the "narrator" or "narrator". In order to avoid implying genre specificity, Wolf Schmid calls this mediated instance the term "narrator" [8, p. 10]. The narrator in his understanding is an intermediary between the author and the narrated world. In the classical theory, the essence of the narrative was reduced to the refraction of the narrated reality through the prism of the perception of the narrator;
2. The concept of narrativity, formed in structuralist narratology – according to this concept, not only the sign of the structure of communication is decisive in the narrative, but also the sign of the structure of the narrated itself. The term "narrative", contrasted with the term "descriptive", or "descriptive", indicates not the presence of an intermediary instance of presentation, but a certain structure of the material being presented.

The texts, which are called narrative in the structuralist sense, tell a story. And the concept of history implies an event.





The event, in turn, is a kind of change in the initial situation: either the external situation in the narrated world, or the internal situation of a particular character.

Thus, in the structuralist sense, narrative works are considered to be works that tell a story, and events are depicted in stories.

Such a narrative is close to "fabulity" as B.V. Tomashevsky explains it in his writings [6, p. 20].

In general, a plot is "the factual side of the narrative, that is, events, facts, cases, actions, states in their causal, chronological sequence, which are compiled and formalized by the author in the process of creative activity in the plot on the basis of the patterns arranged by the author in the development of the depicted phenomena" [1, p. 396]. In addition to the temporary sign, Tomashevsky attributes a causal one to the plot. And eventfulness presupposes a change in some initial situation, regardless of whether the text indicates causal connections of the change with other thematic elements or not.

The event is the core of the narrative text. Yu.M. Lotman defines the event as "the movement of a character across the border of the semantic field" [3, p. 282].

Eventfulness has its own conditions:

1. The facticity or reality of change (within the fictitious world), that is, the change must really happen;
2. Effectiveness – the change that forms the event must be made before the end of the narrative (effective mode of action).

The classical understanding of narrativity restricts it to verbal creativity, and also includes in the field of narrative only those works in which there is a mediating narrator, while lyrical and dramatic texts are ignored.

The structuralist understanding of narrativity includes in the field of understanding narratology works of all kinds, which in one way or another tell the story, excluding all works of a descriptive nature.

So, narrative can be not only a novel, a novel and a story, but also a play, a pantomime, a movie, a sculpture, a painting, etc., since what is depicted in them contains a temporary structure, as well as a certain change in the situation.

Those works that describe mainly a static state, draw a picture, give a portrait, summarize repetitive, cyclical processes, depict a social environment or classify a natural or social phenomenon by types, classes, etc. are not considered narrative.

There are certain boundaries between narrative and descriptive works, but they are not always specific.



Based on the above, there are narrative texts and descriptive texts. Descriptive texts are presented with or without the assistance of the narrator (the person on whose behalf the narration is conducted): portraits, essays, typological texts, etc.

Narrative texts, in turn, are divided into:

1. Narrative narrative texts that tell a story through a narrator: a story, a novel, a novel, etc.;

2. Mimetic narrative texts depicting a story without the medium of a narrator: a play, a movie, a ballet, a pantomime, a narrative picture, etc.

It can be said that the genre is "a certain mutual conditionality of communication that unites the subject and the addressee of the utterance" [5, p. 9]. The phenomenon of genre is a metalinguistic language of culture.

Here it is necessary to notice a significant difference between a narrative in a work of fiction and a narrative in a worldly context (everyday storytelling, the latest news on TV, a protocol drawn up by a member of law enforcement agencies, a sports correspondent's report).

The text has features that characterize it as a narrative literary text. One of such signs is, for example, fictionality, which implies that the world depicted in the text is fictitious, that is, fictional. As with many other concepts, in relation to fictitiousness there is an opposite concept in meaning – reality; the antithesis of fictionality is factuality.

It is commonly believed that "fictitious" means objects that, being fictitious, are given out as valid.

The concept of fictitiousness contains a moment of deception and means something fake, fake, imaginary. Literary fiction, however, is a positive simulation, without a negative character, there is no moment of falsity in this simulation. Therefore, fictitiousness should be associated not only with the concept of simulation, which theorists tend to reduce it to the structure of "as if", but with the concept of the image of an autonomous, intra-literary reality. This concept is close to the concept of "mimesis" used by Aristotle in "Poetics". "Poetics" is imbued with the spirit of understanding mimesis as an image of a certain reality, not set outside of mimesis, but only constructed by him. Fiction, understood in the Aristotelian sense as mimesis, is an artistic construction of a possible reality.

Modern narratology is broader than the theory of literary narration. Narratology gets its anthropological justification in the work of Paul Riker "Temps et Récit" (1985). This work speaks of "generic phenomena (events, processes, states)" [4, p. 212].

If we consider narratology from the standpoint of Riker's phenomenology, then Wolf Schmid's idea that narratology studies texts that convey a "change of state" should be



clarified: both eventfulness and processality consist in a change of states, but the nature of the change is different. Narrative practices are aimed at mastering the event changes of being.

Now, in the "post-classical" period, narratology is presented by many scientists as "studies of the ways by which we organize our memory, intentions, life stories, ideas of our "self" or "personal identity"" [2, p. 29].

Thus, Jerome Bruner appropriately sees in narrativity a human way (animals do not possess it) of external transmission and internal formation of individual experience [10, pp. 145-161].

Actual narratology becomes an "interdisciplinary project" (David Herman) of general humanitarian cognition aimed at the culture-forming representation (formation, storage and transmission) of the event experience of life as a human presence in the world [7, p. 7].

Human experience currently appears before us in all its diversity and is divided into event-based and procedural (the experience of recognizable repetition of seasons, time of day, etc.). One can especially highlight the reflective experience of internal states.

Primitive people, at first, like modern children, have a precedent experience of repetition. And this means that everything unexpected, unfamiliar, unprecedented is disturbing and frightening, sometimes terrifying, acquiring the status of an event.

Stories that are aimed at the process of education, form a new experience in the mind can be called the event-like uniqueness of the life that is going on.

Eventfulness must be mastered as a form of being, as an alternative processality. Without this, the subject will not develop mentally. Mental development is necessary for the formation of individual, extra-natal identity and for the reflective experience of internal (mental) events.

Narrative practices of telling about an event are necessary for a person to form, store and relay event-based human experience. The whole essence of narratology lies in the above.

The mechanisms of formation, storage and retransmission of event-based human experience differ in their tactics, strategies and medial means.

The analysis of narrative strategies in historical and socio-cultural aspects depends, one might say, on the mental foundations and communicative processes of culture.

The categories of narratological analysis have a general humanitarian heuristic value. Modern narratology is a naturally broad interdisciplinary field of scientific research and for this reason, unfortunately, it is beginning to acquire an unnecessarily universalistic character, to go beyond the limits of narratological knowledge.



The effectiveness of scientific research requires strict adherence to the boundaries of comprehension, so the researcher needs to know what remains beyond the limits of narratological cognition:

1. Iterative (repetition) speech acts of a descriptive nature, in which the experience of repetitive states, actions that are performed regularly is formed, preserved and transmitted;
2. Performative (performance, action) statements. Such statements do not inform about any actions, but are actions themselves. In fiction, this kind of utterance includes lyrics;
3. Declarative speeches. Such statements order the reflective experience of understanding and evaluating phenomena.

Each of these kinds of speech practice can be only fragmentally represented within a narrative text.

Conversely, narrative inclusions are often found in iterative, performative and declarative texts.

However, it is safe to say that the constructive basis of the whole statement is one of the four registers of verbal communication specified in this article.

Thus, the basic categories of narratology are: classical and structuralist concepts of narrativity, eventfulness and its conditions, narrative and descriptive texts, narrative and mimetic narrative texts, the concept of narrative in modern anthropology, the understanding of which contributes to the effective narratological analysis of a literary text.

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